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THE IMPACT OF COMPETITIVE SHOW CHOIR  
ON THE ENROLLMENT OF MALE SINGERS  
IN CHORAL ENSEMBLES IN  
NEBRASKA AND IOWA

A Thesis

Presented to the

Department of Music

and the

Faculty of the Graduate College

University of Nebraska

In Partial Fulfillment

of the Requirements for the Degree

Master of Music

University of Nebraska at Omaha

by

Doran L. Johnson

July, 2004

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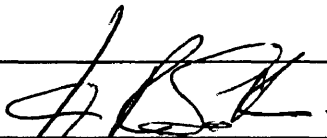
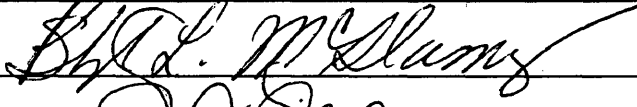
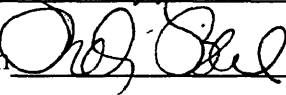


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## THESIS ACCEPTANCE

Acceptance for the faculty of the Graduate College,  
University of Nebraska, in partial fulfillment of the  
requirements for the degree Master of Music,  
University of Nebraska at Omaha

Committee

  
  
Chairperson   
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THE IMPACT OF COMPETITIVE SHOW CHOIR ON THE ENROLLMENT OF  
MALE SINGERS IN CHORAL PROGRAMS IN NEBRASKA AND IOWA.

Doran L. Johnson, MM

University of Nebraska, 2004

Advisor: Dr. Melissa Berke

The purpose of this study was to investigate the relationship between competitive show choir and male enrollment in high school choral ensembles.

This study was conducted in two parts. Part I involved the completion of a survey by high school choral directors (N=25) to obtain demographic information, male enrollment information, and ratings of importance of nine elements of their choral program. Part II was a survey of male students (N=57) currently enrolled in high school choral programs to obtain information on the factors that influenced their decision to join choir.

Results indicated: 1) Directors placed a higher importance on the traditional established components of a choral program such as All State, contest ratings and the musical. 2) There were no differences in male enrollment in schools with show choirs as compared to those without show choirs. 3) There is a moderate correlation between male enrollment and participation in competitive show choir. 4) Male students cite quality of performances and personal enjoyment as main factors influencing them to enroll in a choral ensemble.

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## **Chapter I**

### **INTRODUCTION**

In 1994, the United States Congress declared music a core subject by passing the Goals 2000: Educate America Act. This paved the way for music to be considered on an equal footing with other “academic” subjects. What followed was the development of standards, benchmarks and assessments by the Music Educators National Conference (MENC, 1994). Congress recently reaffirmed their support of music education by approving a resolution supporting the inclusion of music as an important component of a well-rounded academic curriculum (H. Con. Res. 380, 2004).

The first content standard identified by MENC is “singing alone and with others a varied repertoire of music.” Specific achievement standards for singing focus on students’ ability to sing with expression and technical accuracy both as soloists and group members. Furthermore, students should experience a wide range of genres and styles. This is accomplished in a variety of ways throughout all levels of education.

In most school settings, general music classes are a requirement through grade six. The purpose of these classes is to provide an overall exposure and introduction to more formal study in music. Singing activities are usually a portion of the general music curriculum; however, elective choral groups do begin to emerge at this level. In fourth or fifth grade, students may elect to begin instrumental instruction, but this study is in addition to the required general music classes.

When students make the transition to the junior high and middle school levels, the requirements for music participation begin to change. There may be a required general



music element that continues to include a singing component, but this may only be a requirement for one semester. Some districts allow students to participate in multiple music courses; however many times because of schedule constraints, students must choose between general music, choral electives or instrumental electives. In other schools, students choose between a variety of fine arts electives such as music, visual art or drama. As the choices expand, the number of students who elect participation in choral ensembles begins to decline.

The decline in student participation does not stop at the junior high school level. At the high school level, demands on student's school schedules and progress toward graduation requirements cause a decrease in student enrollment in elective choral ensembles. The type of schedule under which a school operates (ex: block or traditional scheduling), also plays a role in the choice of electives. Add to that the rigorous college preparatory curriculum and preparation for college entrance exams and the life of a high school student quickly becomes crowded. Countless opportunities compete for the average student's time and attention. Some high schools have a fine arts requirement that can be met by taking a semester course in art, drama or music. However, most high school students can graduate never having darkened the door of the music department.

Most high schools offer music courses as part of their curriculum, with most of them focusing on the traditional performance ensembles of choir, band and orchestra. These courses are scheduled within the school day. Additionally, some schools may offer other music classes such as music appreciation or music theory, but these non-performance based offerings are not standard curricular offerings.

In addition to the standard concert ensembles, students are offered the opportunity to participate in other ensembles such as jazz bands and show choirs. These types of ensembles can be a part of the school curriculum and meet during the school day. In other situations these ensembles are considered “extra-curricular” and are forced to meet exclusively outside of the school day.

During the 2002-2003 school year, 35,643 students were reported to participate in high school vocal music courses in Iowa in data obtained from the Iowa High School Music Association (A. Greiner, personal communication, May 22, 2004). This enrollment statistic represented 24% of the total enrollment of high schools in the state.

The decline in elective choral participation is seen most vividly in the number of males choosing to sing in a choral ensemble. An average choral program can expect to have a female to male ratio of 2.5:1 (Russell, 2001). In Minnesota according to Russell, only 28% of all choir students are male. Data obtained from the Nebraska School Activities Association (NSAA, 2003), showed 4,879 male students participated in NSAA sponsored vocal music events, while 10,805 females participated in those same vocal music events. This falls into a similar range of choral participation in other states with a female to male ratio of 2.2:1. According to this data, during the 2002-2003 school year, 31% of the students participating in NSAA sponsored music events were high school males. This figure stands in stark contrast to the 14,544 males participating in football across the state of Nebraska.

The recruitment and retention of male singers continues to be a topic of necessity for many secondary choral directors across the United States. While there can be many

layers to this issue, in order to have successful choral programs that include mixed ensembles, male singers are required. Because the standard performance medium in the choral world, as evidenced by the abundance of performance literature, continues to be the mixed ensemble, a balance of voice parts is greatly desired by conductors of these ensembles. While balance does not necessarily mean equal numbers, a significant number of boys are needed to sustain acceptable choral balance in mixed ensembles (Russell, 2001). Figures from the Iowa High School Music Association also reported 375 mixed choruses participating in statewide events sponsored by their organization in 2004. This compares to 164 female ensembles and 105 male ensembles. The Nebraska Music Educators Association reported 582 males auditioned for All State Choir in 2002 while 1044 females competed for spots. (D. Hays, personal communication, June 3, 2004).

Choral music educators have attempted to “build a bigger mouse trap” by promoting their programs in ways designed to attract boys. Efforts have been made to change the perception of male singing into something that “boys do.” Russell (2001) reported a large list of recruitment techniques designed to combat the stereotype that singing is a “feminine” pursuit. Suggestions included seeking out and recruiting athletes with the help of peers and coaches, offering trips and tours, and creating extra-curricular ensembles that draw male student interest.

A component of choral programs that was advocated as having a potential to increase male enrollment, was show choir (Mancuso, 1983; Russell, 2001). Although known by different names throughout the country, show choir is most often a select ensemble that performs popular music accompanied by choreography. Show choirs can

be as simple as sixteen singers on a flat floor using easy choreography to 60 singers on a multi-level set with intricate dance combinations. Some groups perform in non-matching attire while others spend thousands of dollars for the latest dazzling costumes. The sky is really the limit with these groups. Although they have faced a lot of opposition, they are for all intents and purposes a well establish component of choral music education (Fredrickson, 1989; Grier, 1991).

The rise of show choirs mirrors what took place in the world of marching band. As marching bands flourished, so did the number of competitive opportunities available to those groups (Burnsed & Sochinski, 1983). The competitive show choir arena continues to grow. In 2004, results from over 100 competitions from across the nation were listed as part of a database on [showchoir.net](http://showchoir.net), a clearinghouse for competition results. Nebraska and Iowa played host to 14 major show choir competitions during the 2004 competition season.

It is important to distinguish the concept of ranked competitions from festival format events. A ranked competition is one in which placements are announced according to an established judging procedure. A festival event involves choirs competing for a rating that can be earned by any number of choirs or a comments only performance event. A standard show choir competition begins with 20-30 groups and pares that number down to the top six finalists. Those finalists perform a second time and are awarded placements for their finish, as well as, caption awards such as Best Vocals and Best Choreography (Gulsvig, 2004).

There has not been much research completed on the effects of show choirs on the enrollment in choral programs. There is also a gap in research on the specific effects of show choir and competition on the enrollment of male singers. Several studies have focused on reasons given by males for non-participation (Castelli, 1986; Kourajian, 1982). A study by Neill (1998) surveyed both male and female students and responses were not separated by gender. Directors have also speculated on what motivates boys to enroll in the list supplied to Russell (2001), but no research exists to verify if their strategies are identified as influential by male singers.

The purpose of this study is to examine the relationship between male enrollment in choral ensembles and participation in competitive show choir. This study is designed to answer the following questions:

- 1) What components of their programs do directors think are most important and is there a correlation between their ratings and male enrollment?
- 2) Do choral programs with a show choir component have a greater male enrollment than those that do not?
- 3) Do choral programs with competitive show choirs have a greater male enrollment than those that do not compete?
- 4) What do male students indicate as motivating factors to enroll in choir?

### **Definitions**

The following definitions will provide clarity and promote a better understanding of selected terms used throughout the study:

Show Choir—refers to an ensemble that exists in a choral program that performs a repertoire of pop music representing a variety of styles using choreographed movements

Competitive Show Choir—refers to a show choir that participates in ranked show choir competitions

Ranked Competition—refers to an event that uses an established system to evaluate the performances of participating groups and then announces placements and rankings according to that system

Primary Concert Ensemble—refers to the basic curricular ensemble in which a student participates. This can be separated by grade level, gender or audition. Membership in this ensemble is often considered a pre-requisite to participation in other choral ensembles offered, either curricular or extra-curricular.

Curricular Ensemble—refers to an offering of the choral program that meets during the school day for which students receive a grade and credit toward graduation.

Extra-Curricular Ensemble—refers to an offering of the choral program that meets outside of the school day for which a student does not receive a grade or credit toward graduation

## **Chapter II**

### **REVIEW OF LITERATURE**

Some of the questions proposed by this study are deeply rooted in the history of music education, while some of them are more recent developments. Gender equity has long been a concern in the education world at large. One can see from the research that the topic of “missing males” in choral ensembles was a concern in the early 1900’s (Koza, 1993). However, there has not been a wide body of research into the relationship between show choir, competition and male enrollment in choral ensembles. A review of literature was undertaken to address the main components of gender issues in education, as well as, specific issues in music education as they relate to male recruitment and retention. Literature about competition in society and education and observations regarding competition in music education was also reviewed.

#### **Gender Issues In Education**

There appears to be two themes in the literature regarding gender and education. On one side are those that focus on gender equity issues and how schools shape the selection of courses and careers based on traditional gender roles. The other viewpoint acknowledges that boys and girls are different and do indeed learn differently (Gurian, 2001). This perspective seeks to enhance those differences in the educational setting.

Pollack (1998) believed that there were several major myths that existed regarding boys. The first was that “boys will be boys” and implied that boys are a prisoner of biology. He believed that while testosterone does contribute to a boy’s behavior, it is not necessarily the major factor in determining that behavior. He did point

to some general patterns in behavior. He felt that boys in general liked play that is competitive, physically rough and forceful. They liked games that involve interaction in large groups and take place in large spaces. Females, on the other hand, generally enjoyed play that is more interpersonal and less physically aggressive. However, he advised that both genders need not be bound by these generalities.

He also observed that when boys acted in less than traditional masculine ways, their peers could be quick to tighten the laces on what he termed their “gender straight jackets.” Parents, teachers, coaches and other mentors operated in ways that supported and reinforced society’s myths about masculinity. They were often quick to let boys know when they had violated the gender expectations society had established for them. These findings have a direct connection to understanding potential barriers present in the school setting that could discourage boys from participating in the music program.

In the school environment, males appeared to be the favored gender (Sadker & Sadker, 1994). Males were the recipients of a larger share of teacher time and attention and played prominent roles in most textbooks. Furthermore, they claimed high standardized test scores, hauled in the majority of scholarship dollars and earned more than half of the openings in the most prestigious colleges. When teachers were asked to remember their most outstanding students, boys’ names dominated the list. In many ways, boys are the stars of the educational system. This holds true in the choral music classroom, as well. Since boys are such a scarce commodity, they can become prize possessions and take on starring roles.



Research has shown that teachers have different academic expectations for males and females and encourage them to enroll in different courses, extracurricular activities and aspire to different careers and occupations (Grossman, 1994). The researcher acknowledged that boys and girls display differences in terms of emotion, relationship, communication style and learning styles. Because of this, when students had the opportunity to make choices in course selection, males and females made different course selections. His research showed that males still enroll in advanced science and math courses in greater numbers than females. Females also participated less in computer courses. Females comprised more than 90% of the students in cosmetology, clerical, home economics and health courses and less than 10% of the students in courses that deal with agriculture, electrical technology, electronics and mechanical repair. This appeared to be directly related to gender roles learned from society.

Males and females also participated differently in their school's extracurricular programs. Males were more involved with athletics, chess club and science club. While females belonged to dance teams and aspired to be cheerleaders. Even when participating in the same activities, males and females fulfilled different roles. Boys were more likely to be elected as presidents of clubs and girls were more likely to serve as secretaries.

Teachers and counselors played a role in the belief by students that certain courses belong in the male domain and others in the female domain. School played a significant role in creating and maintaining gender differences. Gender bias has long existed in textbooks used by students. Students also received different kinds and amounts

of feedback from teachers. According to Grossman, the implication of these findings was for educators to be sensitive to the possible influences of gender in the school life of students. He cautioned educators to avoid gender-stereotypical thinking and not assume that all male and female students will behave similarly and should therefore choose the same courses.

He encouraged educators to modify students' stereotypical beliefs about courses and careers. He advocated using non-stereotypical role models for guest speakers, tutors and mentors. Recruitment of non-traditional students into courses that are traditionally viewed as gender specific could also aid in changing stereotypes. The application to recruitment of males for the choral music program is very important. By involving popular male role models, such as star athletes and student leaders, males may be willing to go against the grain of stereotypical course selections.

In a study initiated by AAUW, American Association of University Women, (American Institutes for Research, 1998), transcripts from high school graduates were examined from 1990 and 1994. The results were used to indicate enrollment patterns and increases experienced by both genders.

This study indicated that girls' participation is improving in some areas where it previously lagged, particularly math and science. The results still showed that girls are less well represented in some higher-level courses in math, science and computer science. It also called attention to lower participation by males in English, languages, sociology, psychology and the fine arts.

In math, girls were more likely than boys to end their high school math careers with Algebra II. However, enrollment in math courses increased more for college bound girls than boys. Girls participated in an almost equal number in science courses with the exception of Physics where boys continued to dominate. In computer related studies, boys outnumbered girls. Girls tended to cluster in lower end data entry and word processing classes.

Girls still outnumbered boys in all English classes except remedial English. Enrollment differences in social studies courses were not statistically significant except for sociology and psychology where females had a greater enrollment. In foreign languages, females were more likely to have taken French and Spanish.

The findings indicating a great disparity in enrollment numbers in the fine arts is quite significant to the current study. Females were significantly more likely to have taken courses in music, drama and dance. In 1994, 44% of girls and 25% of boys had taken at least one semester of music courses, including performing ensembles.

The study sponsors were quick to note that rising graduation requirements have been instrumental in increasing enrollments in many subject areas. However, the fine arts do not appear to be reaping the benefits that other subjects are experiencing. The AAUW felt that boys' under-enrollment in English, languages and the arts demanded the attention of public schools if they were aspiring to achieve high standards for all students. In fact, it was their recommendation that educators develop incentives to encourage more boys to enroll in fine arts, foreign language and English electives. They encouraged educators to ask why these courses were attracting fewer boys and what curricular

changes could encourage male enrollment. The current study is seeking to answer these same questions as they specifically relate to choral music education.

### **Gender Issues In Music Education**

A few researchers have addressed the historical basis of the need for male recruitment for school choral ensembles. Koza (1993) completed a historical study of “missing males” and other gender related issues by analyzing the *Music Supervisors’ Journal* from 1914-1924. Her research revealed that discussions of “missing males” surfaced early in the 20<sup>th</sup> century and that teachers were called upon to defend music as an appropriately masculine pursuit.

Koza found that music educators during that period were concerned with the apparent dislike of music displayed by boys and were in search of strategies to change this attitude. The musical activity that boys most often mentioned disliking was singing. This dislike of music translated into a scarcity of boys in music activities. Attempts were made to dispel the notion that singing was a feminine pursuit. One teacher set out to change this attitude by portraying accomplished musicians as the physical equals of the best football and baseball athletes. It was also noted that boys were more likely to sing if the conductor was a man.

Gates (1989) looked at the history of public singing by men and women in America going as far back as the 1720’s. In the 1700’s, men were more involved in public singing than women, mostly due to the role of singing in religious services. In the 1930’s, there was an equal interest in public singing by both sexes. This would appear to be in contradiction to Koza’s examination of the literature, however. By the 1980’s, the

ratio of females to males enrolled in choral ensembles was 5:2. Gates felt that the underlying reason for this decline is directly related to the belief that public singing is an expression of social values. He proposed that the social and cultural values that drive public singing behavior are not as highly regarded today. The basis for reinforcement of male singing has eroded due to a lack of serious advocacy for public singing from America's intellectual elite.

A synthesis of literature on the relationship of gender and music was presented by O'Neill (1997). Underlying social and psychological issues are at work in this complex problem of "missing males." Gender stereotypes and gender roles that are learned from society appear to have an impact on the male choice of musical involvement. This has been studied as it applies to the selection of 'appropriate' instruments for children to play. Studies have shown that there is gender stereotyping at work in the selection of musical instruments for boys. Certain instruments are deemed 'masculine' and some are considered 'feminine.' This could also possibly explain why boys indicated a dislike of singing in Koza's research.

No reliable gender differences in musical aptitude have been found. Talent and ability have not been a primary concern when it comes to participating in music. It has not been shown that girls are naturally born better singers than boys, although Gurian (2001) indicated that girls were six times more likely to be able to match pitch. The development of talent and interest is greatly impacted by environment and social acceptance.

One of the interesting observations O'Neill made was of the gender reversal in music. More girls than boys are involved in musical activities in school, but men continue to dominate the music profession. O'Neill felt that since music is viewed by both boys and girls to be a "feminine" subject, it is more likely that music courses will attract and be valued more by girls. It was also found that although positive attitudes towards music increased with age for both sexes, girls reported more positive attitudes towards music than boys at all ages. Girls reported themselves significantly more involved in singing in a choir and playing musical instruments than boys. The fact that music is viewed by both boys and girls to be a 'feminine' subject means that only the most motivated boys are likely to become interested and involved with music at school.

In an investigation of school subject preferences completed by Colley and Comber (1994), masculinity and femininity scores of school subjects were correlated with ordered rankings by both males and females. Higher rankings of music were associated with higher femininity scores. Boys placed music at the very bottom of their subject preferences. These researchers noted that subject preferences have implications that go beyond the educational system but caution that these must be set against a backdrop of changing cultural expectations of males and females.

Kourajian (1982) went a step further and conducted a survey of boys that were not currently participating in a high school choral ensemble. She completed a study of 72 freshman boys and 72 senior boys in six high schools in the Kansas City suburban area. In the first portion of the study, a list of eight reasons for not singing was presented for the student to rate. She then asked a series of general information questions. Following

this discussion, the subject was asked to rate the reasons a second time. The second set of ratings became the basis for her analysis.

The main reason given for non-participation by the boys in her study was that their schedule was “too full.” Forty-five percent of the participants cited this as the most important reason. The secondary reason was that they were not interested and didn’t consider themselves to be “good enough.” Kourajian felt this could be attributed to the feeling that participation is meant for the talented singers and choir is not a place for those interested but not as skilled. In the interview portion of this study, boys pointed to previous negative experiences with music in elementary and junior high as reasons for not continuing their participation in singing. The majority of students indicated they had never been approached to join choir in high school so they never gave much thought to it.

When looking at the gender balance of choruses, Castelli (1986) found that the gender balance of elementary choruses in his school district was 43% male. At the secondary level, this balance was 25% male. He suggested five potential reasons for the disappearance of males between elementary and secondary school vocal programs. The factors he identified were family influence, peer pressure, sex rôle endorsement, male adolescent voice change and future occupational choice. He then presented these reasons to three different groups to be ranked as reasons male students do not elect to continue participating in choir after sixth grade. These three groups included high school students, elementary and secondary music educators, and non-musical professional educators.

A significant difference was discovered between the reasons given by the students and those assumed by the educators. Music educators cited sex role endorsement, a

belief that singing is not masculine, and peer influence as the greatest factors in the decision not to sing. Males choosing not to sing cited voice change and occupational relevance as the greatest factors. The problem of 'occupational relevance' is a product of the high school philosophy of preparing for college and beyond. He felt that music should be experienced as a 'fine art', not only as a potential career.

The most recent study of the recruitment and retention of male singers was conducted by Russell (2001). He used a survey instrument to examine the enrollment ratio of female to male singers in 260 high school choral programs in the state of Minnesota. He also sought to investigate the relationship between male recruitment and retention strategies found in the literature and the enrollment ratio of female to male singers. Strategies that could be used to increase male enrollment were also solicited from directors responding to the survey.

His findings indicated that male enrollment was a concern for 72% of the teachers surveyed while male singers accounted for 28% of all choir students. His procedure, however, did allow for students to be counted more than once if they were enrolled in multiple ensembles. The ratio of female to male singers in Minnesota was found to be 2.5-3.1:1. The gender and experience of the conductor and size of the community impacted these ratios. Male directors tended to have more males in choir than female directors. Directors with more teaching experience had more males in choir. In terms of the size of the community, larger schools had fewer males while small schools had more males in choir. Also, schools located in urban settings had more males in choir, while schools in small rural communities had fewer males in choir.



While he found that curricular choir offerings had little impact on male enrollment, his data did indicate that extra-curricular offerings had a positive effect on the involvement of male singers. It was his belief that the expertise of the individual director would dictate which extra-curricular activity would have the greatest impact.

He also underscored the need for high school choral directors to be actively involved with recruitment at the middle level and looked at several pedagogical issues related to male singing. High school choral programs had a greater male enrollment when: middle school choirs were divided by gender, the high school director personally visited the middle school, and the high school choir program became involved with the middle level feeder program.

Neill (1998) completed a survey of 1,020 high school choral students in Missouri in order to discover what factors influence high school students to enroll in chorus. Respondents to this survey were members of the All State Choir, NMEA Convention performing ensembles, as well as, choral students from 3A and 4A Missouri schools. She found no significant differences regarding students' motivation to enroll in choir in regards to size of school, gender, grade level or piano experience. Her survey showed that the overall reason for enrollment in chorus is a love of singing, which ranked first, and performing, which ranked second. The influence of friends was the least powerful influence on a student's decision to participate. Previous choral experience and choral program reputation were also identified as important influences on the decision to enroll in chorus.

Students in Neill's study also were asked to identify their favorite and least favorite aspects of choir. While it may seem obvious, 'singing' was their favorite facet of choral participation. 'Concerts' and 'friends' tied for second and 'trips' were designated as third. 'Choral tests' and 'fundraising' shared the bottom of their lists.

Steven Demorest (2000) also tackled the issue of recruiting and retaining male singers. He felt that boys' lack of participation in singing was tied in part to the perception of singing as something that men 'don't do.' Proper training and attractive repertoire, while important, do not solve the problem of how to get them to enroll in the first place. He felt that choral participation must be presented in a way as to appeal to boys' gender identity. He cited the need for males to interact and the need to provide quality male role models. As a response to this, he initiated a "Workshop for Boy Singers" where male singers across age levels could interact and experience appropriate training and observe role models. He reported an increase in confidence and commitment to choral singing from the males who participated in the workshop.

It is apparent from the literature that attracting boys to choral programs is an issue that has been with us for a while and could potentially continue unchecked. Convention programs at the state and national levels often include sessions on the recruitment and retention of male singers. The issue is deeper than desire or talent. The culture of the school and its community also plays a part.

### **Competition in Society**

In order to get a picture of the role of competition in music education, it is necessary to get an overview of the role of competition in society. This can be seen

primarily in the athletic arena and carries with it a certain set of psychological understandings.

Many believe that competition is the most direct route to competence, (Walker, 1980) The opportunity to present mastery over a skill holds a distinct attraction for humans, especially males. We find both the striving toward competence and the demonstration of it a pleasurable activity. Walker believed that competition exists everywhere and in everything. While it may not be a positive experience for all people, it does have the psychological power to motivate.

Walker noted that for many the, “game” is fun, if it is played without excessive concern for the outcome. He felt that there was the potential of becoming addicted to doing what we do well and harnessing that energy for positive results. It was his belief that being a part of the group was a validating part of the experience.

A healthy view of competitive endeavors needs to be based on the idea that although winning is the object of the game, it is not the object of playing the game. The significance of winning is dependent upon the caliber of the opposition, as well as, the skills, intellect and effort required. It is this type of role that competition in the musical arena should assume. It takes the guidance of a wise choral director to make sure the approach to competition is a healthy one.

Of particular interest to the current study is the potential of competition to be a motivating factor for involvement in the choral music program. Research from the sports literature (Hausenblas, Janelle & Singer, 1993) presented this as intrinsic and extrinsic motivation. How participants view competition is very important. If the focus of

competition was to measure their abilities against others in a particular activity, intrinsic motivation was higher. If the focus was on beating the opponent and not the task itself, they found that intrinsic motivation was undermined. Certainly chorus participants who were recruited through extrinsic means are not going to remain highly motivated to sustain participation. If competition can be used to draw males to a music program, perhaps the director can find ways to sustain their interest due to intrinsic factors.

### **Competition in Music Education**

One of the aspects of music participation that could be perceived as more ‘masculine’ could be participation in various types of competitive music activities. Competitive opportunities exist in all areas of musical performance. Boys are attracted in large numbers to athletic competition, could the music program harness this attraction, as well? Even young, beginning piano students take part in competitive events. Marching band and show choir are two areas of music education that rely heavily on competition. In fact, competition is often noted as being instrumental in helping music gain a wider acceptance as a part of the school curriculum (Miller, 1994; Williams, 1996).

Competition is a subject that has spurred much debate in the field of music education. Is it appropriate? Does it enhance music learning? Although those are not the questions being posed in this study, the debate that precipitates from both camps can be helpful in understanding the pros and cons of competition in music education.

Austin (1990) felt very strongly that music education was the loser when examining the issue of competition. He felt that the identity crisis of whether we teach in

a curricular area or an activity area could be attributed to the profession's struggle to reach a consensus on the role of competition in the school music program.

He cites Kohn's (1986) belief that there is a clear sociological imperative to compete in our society. However, Kohn believed that competition was a learned behavior, not an innate one. Austin used that basis to dispel the myth that competition is inevitable. He also attacks the notion that competition motivates us to do our best and builds character.

Austin proposed replacing competitive goal structures with cooperative ones. In competitive goal structures, students work against each other toward some goal or reward. In cooperative goal structures, students work with each other toward a common goal.

Miller (1994) sparked a great debate when he took on what he identified as the dysfunctional culture of competition in music. He felt that the artistic environment had been permeated by the obsession for competition found in society at-large. He advocated for a "Mr. Rogers" approach by using non-competitive teaching methods. He also recognized Plainfield Middle School in Indiana for its innovative extra-curricular policy of excluding no one from participation. Anyone that wanted to be a cheerleader became a cheerleader. Everyone that wanted to join the football team was allowed to join the football team.

He also cited several music education traditions such as choosing section leaders, having chair placements or auditioning elite show choirs as examples of social casting. He felt that the emphasis of a musical organization should be on the students and the

experience they carry away from the organization. The goal should not be training an elite group to enhance the reputation of the director or the school.

Miller did eventually admit that competition is inevitable. He felt that a positive benefit could result from competition if it was used only when necessary and not as a means unto itself. Pierson (1994) reinforced the need for the appropriate use of competition in responding to Miller's article. He was not willing to subscribe to the notion that competition always had a negative influence on music education. He felt, however, that there were certain requirements necessary to ensure that competition was appropriate. The emphasis needed to be on the learning process, not on external rewards or awards. He highlighted the responsibility of the director to make sure that students, parents and the community understood the purpose of competition.

Pierson and Miller initiated the debate on both sides of the competition issue. Music educators sounded off in large numbers by offering their viewpoints in the Music Educators Journal (Spaeth, 1995). One educator felt that competition was a result of our inborn desire to ensure our chances for survival and therefore was an instinctive compulsion. He felt that choosing to eliminate activities that created a competitive environment in the music classroom would be shirking the responsibility we have to prepare our students for life in the 'real world.' He agreed with Pierson (1994) that when the goals and values of the competitive process were properly presented, competition in music education could be a positive thing. He stated that having something to strive for instills values of self-improvement, teamwork and perseverance in students. Another

agreed that when school music contests are approached properly, the advantages of increased interest and motivation cancel any potential negative influences.

Advantages cited by another conductor included using competition to enhance an ensemble's level of performance and providing students the opportunity to work as a team. Competition may also be used as a tool for motivating students to work harder.

A piece of research based literature that was found on competition and its impact on music education came from Burnsed and Sochinski (1983). Their research focused on the competitive marching band experiences of high school students. Their study revealed that high school students in competitive band programs had positive attitudes towards marching competition. Specifically, males had more positive ratings for competition than females while upperclassmen had more positive ratings than freshmen and sophomores. There also seemed to be a positive relationship between the number of competitions a band entered and the attitude of students toward competition. The key finding was that entering competitions could affect enrollment in high school band programs.

In a separate study, attitudes toward competition were gathered from high school band directors, band members, parents and principals. It found that ratings toward competition were high and that the ratings by parents were higher than the student ratings. The motivational value of contests was rated rather low by both parents and students. A strong relationship was found between the number of competitions entered and attitude toward competition. There was also a relationship between number of competitions entered and the size of the marching band. One band director reported a significant increase in enrollment after his band began to compete more frequently.

The relationship between marching band competition and enrollment is disputed by the research of Rohrer (1993). He studied 345 high school band students in four bands. He found that the participation numbers in the competitive bands was lower than that of noncompetitive bands. He also found that players in competitive bands displayed a significant tendency for competitive anxiety and low intrinsic motivation. He also discovered significant differences in the reasons given by male and females for participating in band.

### **Summary**

This review of research appears to indicate that gender issues, while present in all sectors of the educational system, are especially pertinent to the study of male enrollment in choral ensembles. Furthermore, the psychological power of competitive activities to engage young men in the study of choral music is an area that should be studied to identify the relationship between the two. This perhaps can best be done by listening to the males themselves speak of their motivation to choose to participate in choral music ensembles.



## **Chapter III**

### **METHODOLOGY**

#### **Restatement of Purpose**

The purpose of this study was to examine the relationship between male enrollment in choral ensembles and participation in competitive show choir. This study was designed to answer the following questions:

- 1) What components of their programs do directors think are most important and is there a correlation between their ratings and male enrollment?
- 2) Do choral programs with a show choir component have a greater male enrollment than those that do not?
- 3) Do choral programs with competitive show choirs have a greater male enrollment than those that do not compete?
- 4) What do male students indicate as motivating factors to enroll in choir?

#### **Methodology**

This study involved two separate parts. Part I consisted of a survey that was designed to collect enrollment and demographic information from high school choral directors in the identified study sample. It also allowed directors to indicate the importance of specific components within their choral program. Finally, it solicited the directors' willingness to participate in the second part of the study.

Part II of the study surveyed male singers currently enrolled in high school choral ensembles focusing on factors that influenced them to enroll in choir.

## **Part I: Development of the Choral Director Survey**

The Choral Director Survey was developed from an instrument used by Russell (2001) when examining male enrollment in choral ensembles in Minnesota. A similar format was adopted and questions were refined to answer the proposed research questions. Russell's survey consisted of 21 questions designed to create a demographic profile of the programs, their male enrollment numbers and curricular and extra-curricular offerings. It also focused on educational strategies that had been implemented to attract males to the choral program. The format of the demographic and enrollment questions of this survey instrument, as well as the use of a pilot survey, served as a model for the data collection in this study.

### **Pilot Survey**

In an effort to ensure that the survey was composed in such a way that was clear, a pilot survey was initiated. A copy of the cover letter and pilot survey can be found in Appendix A. Seven choral directors were sent copies of the survey with a stamped self-addressed envelope. Two were choir directors in schools being excluded from the study. Two were retired choral directors. Two were college choral directors with previous high school choral teaching experience and one was a former high school choral director presently teaching elementary general music. Five of the seven pilot surveys were returned.

Participants in the pilot study were asked to read each question and comment on its clarity. If the question was clear as stated they answered, "Yes". If they felt the

question was unclear, they were instructed to answer “No”. They were then asked how the clarity of the question could be improved.

All of the respondents felt that the cover letter was clear with the exception of the delimiting questions for the study. These delimiting questions were used to verify that the choral programs chosen had the same basic foundation. This researcher felt that using a homogenous sample of schools would yield better data. Obviously, in order to compare gender enrollment the school needed to be co-educational. Schools where chorus was a subject specifically required for graduation would also skew results. In addition, a teacher who was new to a position would not have been there long enough to have made an immediate impact on enrollment numbers. It was felt that this person should at least be in their second year. Schools eventually identified to participate in this study were selected with these criteria in mind. The original instructions were: *“If you answered any of the questions “No” you do not satisfy the delimitations for this study. Please return the survey in the envelope provided.”* It was suggested that the delimiting questions be included, but the aforementioned instructions be deleted. Rather than eliminating the respondent, a decision was made to have them continue with the survey and see how the results compared with other respondents. Furthermore, it was a concern that including the original instruction could influence the survey return rate.

Question #7 asked conductors to list their *“principal concert ensembles”*. This drew the largest number of concerns regarding clarity. Comments were focused primarily on the confusion surrounding the phrase, *“principal concert ensembles.”* At issue was the word “principal”. Some felt the term implied only upper classmen and

select ensembles or those that performed more frequently. The same concern was expressed with “concert ensembles” being focused on higher level of performance.

The intent of Question #7 was to ensure that all choirs within a program were represented and that each student was only to be counted once. One respondent suggested restating the instructions to reiterate this point. The phrase “*even if they participate in more than one ensemble*” was added to incorporate that suggestion.

The challenge was still to have all ensembles included with no overlap of personnel. Many districts require students to participate in one “basic” choir as a prerequisite to being involved with other curricular and extra-curricular ensembles such as show choir or chamber ensembles. These ensembles are over and above the student’s participation in another choir. The phrase “*principal concert ensembles*” was changed to “*primary concert ensembles.*” Examples were also given to guide the director when applying this term to their program. The emphasis was on the instruction that each student was to be counted only once regardless of the number of ensembles in which they participated. This change of terms also applied to the information requested in Questions 8 through 11 where enrollment was broken down by gender and grade level.

One other question that needed clarification was Question 14 regarding the involvement of the choral director in directing the musical. It was suggested that it be specifically stated what kind of directing was involved (ex. musical, technical, dramatic.) The researcher felt this was not the intent of the question so the question was restated as follows: “*Is the choral director involved in any way with preparing this production?*” The role of the choral director was not deemed as important as his or her basic

involvement in preparing the production. A director with a strong personality could recruit students no matter what role he or she played in preparing the production.

Changes were made in the survey as suggested by responses to the pilot study. The final draft of the survey became the basis of this study. A copy is found in Appendix B.

### **Recruitment of Subjects**

Being familiar with the structure and quality of choral programs in Nebraska and Iowa, the researcher chose to target choral programs in those states. By identifying schools in both states the return rate could be higher and comparisons between the states could be made.

### **Program Inclusion Criteria**

This survey was distributed to directors who were employed by 9-12, co-educational public high schools in Nebraska and Iowa. These schools were specifically classified by the Iowa High School Music Association as Class 4A (schools with 600 or more students in grades nine through eleven the preceding year) and the Nebraska School Activities Association as AA (schools with 601 or more students in grades ten through twelve.) A listing of schools in these classifications was obtained from the offices of these organizations. Directors must also have had at least two years experience in their current teaching assignment. This data was obtained prior to inclusion in the study.

The purpose of this study was to look specifically at male enrollment figures and what factors influenced higher participation levels. However, this enrollment figure was not meant to be an indicator of the quality of the program. Schools identified for

participation in this study had a history of performance excellence as evidenced by Superior ratings at State and District Large Group Contests, participation in All State Chorus and convention performances for the Music Educators National Conference and/or American Choral Directors Association. Executives of the Iowa High School Music Association, Nebraska School Activities Association, Iowa Choral Directors Association, Nebraska Choral Directors Association, and Nebraska Music Educators Association were all solicited for recommendations of outstanding choral programs.

Another criterion for inclusion was the status of choir as an elective subject not specifically required for graduation. This refers to the condition where students participating in choir may earn credit toward graduation, but choir is not a required course. If choir were specifically required, it is assumed that all males would be enrolled. Schools that have a fine arts requirement would be acceptable subjects since students would be able to choose the type of course to fulfill that requirement. This was difficult to determine as an external observer so a delimiting question was included in the survey to verify this variable.

### **Director Inclusion Criteria**

This study was designed to investigate the content of a choral music program, not the director. Gender was not used to include or exclude a director from the study. Gender, however, was included in the survey as a demographic factor. Directors were also invited to participate in this study regardless of race or ethnic origin. Questions regarding the director's race or ethnic origin were not included anywhere on the survey.

Finally, age was not a factor for inclusion in this study, except as it related to having at least two years experience in their present position.

### **Sample**

Choral directors from schools in Iowa and Nebraska (N=40) were invited to participate in this study. Eighteen of them were teaching at public schools in Nebraska and 22 were teaching at public schools in Iowa.

### **Confidentiality of Subjects**

Schools were not identified by name when the surveys were returned. The researcher assigned a code to each school and provided a return envelope. Only the researcher knew the identity of the schools and a list of schools participating is not included in the reporting of data. In this study, schools were only identified by their state and the number that was assigned.

### **Distribution of Surveys**

The Choral Directors Survey entitled “Factors Influencing Male Enrollment in Choral Ensembles” as approved by the Institutional Review Board was printed and mailed to the 40 choral directors identified for participation in this study. The survey was mailed on January 5, 2004. Each mailing contained a cover letter and a five-page survey. A postage paid, self-addressed envelope was also included for the return of the completed survey. Recipients were requested to return the completed survey by February 1, 2004. A follow-up e-mail was sent to directors as the deadline approached requesting the completed surveys be returned in a timely manner. Personal contact was also made with several directors to insure a high return rate.

### **Return of Surveys**

Twenty-five surveys were returned. This represents a 63% return rate. Surveys were coded by state and an identifying number was assigned for data analysis.

The final question of the choral director survey asked for participation in a separate survey of male singers currently enrolled in their choral ensembles. Participation in this second study was voluntary. Sixteen choral directors indicated they would be willing to administer this survey.

### **Part II: Student Survey**

The second portion of the study was to obtain data directly from the male participants in high school choral ensembles. This survey was designed to collect some demographic information from the subjects and have them evaluate the importance of several factors in their decision to participate in a high school choral ensemble.

### **Survey Design**

The first part of the survey was designed to obtain general demographic information from each singer. The second part presented fourteen potential reasons given for electing to participate in a choral ensemble. Subjects were instructed to rate the importance of each statement on their decision to enroll. The survey was designed to take approximately five minutes to complete. A copy of the survey instrument can be found in Appendix C.

### **Study Approval**

In order to conduct this study, approval was necessary from the Institutional Review Board and each participating school district. Choral Directors who expressed an



interest in participating in this second study supplied the name of an administrator responsible for granting such requests. These administrators were contacted via e-mail and supplied copies of the student survey, administration instructions and consent forms. Administrators were requested to reply with approval or contact information of the appropriate personnel who could grant approval. Approval was obtained from eleven schools to administer the survey.

After administrative approval was obtained, a proposal was submitted and approved by the Institutional Review Board of the University of Nebraska Medical Center.

### **Identification of Subjects**

Enrollment in this study was restricted to high school males currently singing in their school's choral program. Male singers in grades nine through twelve were invited to participate. There were no restrictions based on racial or ethnic origin in this study. There were no questions on the survey regarding race or ethnic origin.

Directors were given directions for the random selection of subjects to participate in this study. A copy of these instructions can be found in Appendix D. Eight male students per school (N=88) were identified to complete this survey. There were to be two males per grade level. For ease of survey administration, directors were instructed to select the first male alphabetically and the last male alphabetically in each grade level to complete the survey. For example, Freshman: Aaron Adams and Pete Zeklund; Sophomore: Alan Abrams and Paul Yulzvig; etc.) If parental permission or student assent was not obtained, an alternate participant was identified using the same alphabetical

system. If the director felt that a student would be unable to complete the survey without assistance, they were instructed to identify an alternate participant by using the alphabetical system outlined above.

### **Documentation of Consent**

Directors were supplied with Parental Consent Forms to give to the students identified through random selection. A copy of this form can be found in Appendix E. A signed form was to be returned prior to the administration of the survey. Students also signed a Youth Assent Form indicating their voluntary participation in this survey. A copy of this form can be found in Appendix F. These forms were to be returned to the researcher.

### **Administration of the Survey**

Participating choral directors were mailed an envelope containing Parental Consent Forms, Youth Assent Forms, student surveys and envelopes on April 14, 2004. Once consent was obtained, the student was given a survey and instructed to complete it, place it in the envelope, seal the envelope and return it to his teacher. The consent forms were to be collected separately from the survey so the identity of the participant was kept confidential. The sealed envelopes and consent forms were then returned to the researcher in a postage paid, self-addressed envelope. Only the researcher saw the completed surveys. The surveys were coded to correspond to the school that was participating. Students were instructed not to write their name anywhere on the survey. Participating directors were contacted by e-mail on April 20, 2004 to be certain the surveys had arrived. Directors were encouraged to complete this process in a timely

manner. If consent was not obtained after a few days, they were instructed to identify an alternate participant. If all eight surveys could not be completed, directors were encouraged to submit as many as possible within the allotted time.

### **Collection of Surveys**

Surveys were returned to the researcher in a postage paid, self addressed envelope. Surveys were coded and the information was entered into a spreadsheet for data analysis. Consent and assent forms were maintained separately to protect the identity of the subjects.

Surveys were returned from eight of the eleven schools. A total of 57 individual surveys were received. This represented a return rate of 65%.

## **Chapter IV**

### **RESULTS**

#### **Restatement of Purpose**

The purpose of this study was to examine the relationship between male enrollment in choral ensembles and participation in competitive show choir. This study was designed to answer the following questions:

- 1) What components of their programs do directors think are most important and is there a correlation between their ratings and male enrollment?
- 2) Do choral programs with a show choir component have a greater male enrollment than those that do not?
- 3) Do choral programs with competitive show choirs have a greater male enrollment than those that do not compete?
- 4) What do male students indicate as motivating factors to enroll in choir?

#### **Review of Methods Used**

This study involved two separate parts. Part I consisted of a survey that was designed to collect enrollment and demographic information from high school choral directors in the identified study sample. It also allowed directors to indicate the importance of specific components within their choral program. Finally, it solicited the directors' willingness to participate in the second part of the study.

Part II of the study surveyed male singers currently enrolled in high school choral ensembles focusing on factors that influenced them to enroll in choir.

## **Results of the Study**

### **Part 1—Choral Director's Survey**

A total of 40 schools were identified for participation in this study. After distributing the survey and making follow-up contacts, 25 surveys were returned. This represents a 63% return rate. This is slightly above the 60% return rate that is desired for a survey instrument. There were thirteen surveys (52%) returned from Nebraska choral directors and twelve surveys (48%) returned from Iowa choral directors.

Once all completed surveys were received, the data was entered into a spreadsheet for data analysis. As the data was being entered, several incomplete surveys were discovered. There were also several with what appeared to be inaccurate computation of enrollment data. In instances of questionable data, e-mails were sent to the directors to obtain complete information and accurate enrollment counts.

One survey was returned as a response to the follow up e-mail and some answers were lost due to differences in e-mail software. The researcher attempted to have the director resubmit his responses but was not successful. Enough data was obtained to provide usable enrollment data. In the reporting of data in this chapter, unanswered questions will be labeled “NR” indicating no response was obtained.

### **Delimiting Questions**

Three questions were used at the beginning of the survey to insure a homogenous sample. First, the school needed to be a 9-12, co-educational public high school. All 25 schools participating met this delimitation. Secondly, choir needed to be an elective subject not specifically required for graduation. All 25 schools met this delimitation.

One school indicated that there was a fine arts requirement, however, choir was not required to satisfy this requirement. The third question required the choral director completing the survey to have taught at this school for at least two years. All directors met this requirement.

Before conducting a detailed analysis of data, a review of the demographic factors of the choral director and their programs was completed. This data is not specifically a part of the proposed research questions, but it does allow the researcher to make some generalizations about the programs and directors participating in this study.

### **Demographic Data of the Choral Director**

Gender—Of the directors completing this survey, 72% (N=18) were male and 28% (N=7) were female.

Total Years of Teaching Experience—The survey participants were asked to indicate the total number of years they had taught. The delimitation of the survey was that the director would have at least two years of teaching experience in their current position. The number of total years of teaching experience fell in a range from five to 33 years. The average number of years of teaching experience was 20.

Number of Years At Current Position—The survey participants were asked to indicate the number of years in their current position. Again, the delimitation of the survey was that the director would at least be in their second year of teaching. The number of years in their current position fell in a range from two to 27 years. The average number of years in their current position was eleven years.

Level of Education—Respondents were asked to indicate their highest level of education completed. Twelve directors (48%) held Bachelor degrees, eleven (44%) held Masters degrees and two (8%) held Doctoral degrees.

### **Demographic Data of Choral Programs**

School Size—Schools identified for participation in this subject were classified as 4A high schools by the Iowa High School Music Association (IHSMA). This information was confirmed by A. Greiner, Executive Secretary of the IHSMA. Nebraska schools participating in this study were classified as Class AA by the Nebraska School Activities Association (NSAA). This information was confirmed by B. Reznicek, a member of the Board of Control of NSAA. These classifications applied to participation in musical activities and do not necessarily correspond with athletic classification.

The enrollment range of schools surveyed was fairly wide. The smallest school to participate enrolled 900 students in grades nine through twelve. The largest school to participate in this study had an enrollment of 2,357 in grades nine through twelve. The average enrollment of the schools in the research sample was 1572.

Staffing—Directors were asked to state the number of choral directors teaching in their program. If a director was shared between levels or disciplines they were to indicate the amount of the position that was devoted to high school vocal music. For example, if a teacher taught at the high school 50% of the time and at the middle school the other 50%, the full time high school teaching equivalency would be designated as .5. The programs in this study had an average staffing of 1.55 choral directors.

There is a wide variance in this study between number of students enrolled in choir and the level of staffing. The range was 82:1 for the lowest staffing ratio and 276:1 on the other extreme. The average ratio of students enrolled in choir to number of choral directors was 156:1.

Concert Ensembles—Directors were to list their choral ensembles and separate the “primary concert ensembles” from “other” choral ensembles. This was designed to help directors account for all student ensembles while only counting each singer once. Total ensembles listed by each school ranged from four to twelve choral ensembles offered. The average number of choral ensembles offered was seven. The average number of “primary concert ensembles” was four and the average number of “other” concert ensembles was three.

Total Choral Enrollment—Counting each student only once, directors indicated the total number of students singing in a choral ensemble in their program. Choral enrollment ranged from 128 to 361 students. The average number of singers enrolled in a choral ensemble in the programs studied was 228.

The enrollment data was then expressed as a percentage of the total school population. This provided a more equitable figure from which to compare programs given the wide enrollment range of schools participating in this study. This data ranged from 7% to 25% of the total school population enrolled in choir. The average choral program in this study enrolls approximately 15% of the total school population in a choral ensemble.



Male Enrollment—Enrollment figures were requested by gender and grade level. Table 1 shows the breakdown of male enrollment averages by grade level. The figures show attrition in enrollment numbers throughout high school. Male enrollment was also expressed as a percentage of the total choral enrollment and the percentage of the total school population. The average choral program in this study is comprised of 32% male singers. This represents an average of 5% of the total school population.

Table 1

Male Enrollment By Grade Level

Grade	Average Number of Participants
9	22
10	18
11	17
12	15
All grades	73

Pre-Requisite for Participation in “Other” Ensembles—Many programs require students to participate in a “primary concert ensemble” (Concert Choir or Women’s Choir, for example) in order to participate in other ensembles such as show choirs and chamber groups. However, there are some programs that do not have this requirement. For example, students can be enrolled only in show choir and not participate in another primary concert ensemble. In this study, 22 schools had a requirement in place that students must participate in a primary concert ensemble in order to participate in another

ensemble. Two schools did not have such a requirement. One school indicated that there was a requirement for freshmen and sophomores but no requirement for juniors and seniors.

Presentation of a Musical—Directors were asked if their school prepared and presented a musical on a regular basis. Twenty-three schools stated that a musical was presented and two schools did not present a musical.

Choral Director Involved with the Musical—Directors were asked if the choral director was involved in any way with presenting this production. All 23 directors in schools that presented musicals were involved with preparing the production.

Participation in Part II of the Study—The final question of the director's survey solicited participation in Part II of this study. If the director was interested in administering a survey to eight male singers in their program they indicated "Yes" and supplied the contact information for the person that could approve the study. Nineteen schools were willing to participate in this study and six were not.

Level of Concern Regarding Male Enrollment—Directors were instructed to indicate their level of concern regarding male enrollment in their program. A Likert-type scale was used. A ranking of five indicated the director was "extremely concerned" and a ranking of one indicated the director was "not at all concerned". Their responses to this question are found in Table 2. The average rating given to this question by respondents was 3.375.

Table 2

Ratings of Level of Concern Regarding Male Enrollment

Response	Frequency	Percent
5 (Extremely concerned)	6	24.0
4 (Moderately concerned)	3	12.0
3 (Concerned)	9	36.0
2 (Slightly concerned)	6	24.0
1 (Not at all concerned)	0	0.0
No response	1	4.0

**Part 1: Research Question #1**

What components of their choral programs do directors think are the most important and is there a correlation with their ratings and male enrollment?

Directors were instructed to respond to nine statements by indicating the level of importance of each component in their choral program. A rating of five indicated “very important” and a ranking of one indicated “not important.” Table 3 shows the result of this question. One survey participant did not respond to this question reducing the sample size to 24 for this question. Also, two elements had the same average so they shared the same ranking.

Table 3

Ratings of Importance of Elements of Choral Programs

Element	5 (Very Important)	4	3	2	1 (Not Important)	Average	Rank
All State Participation	14	8	2	0	0	4.5	1
Superior Ratings at Contest	15	4	1	1	3	4.1	2
Musical	10	4	7	1	2	3.8	3
Travel Opportunities	7	7	7	1	2	3.7	4
Show Choir	7	7	5	1	4	3.5	5
Solo Contest	3	13	3	3	2	3.5	5
Small Ensemble Contest	6	5	8	3	2	3.4	7
Honor Choir Participation	2	6	9	2	5	2.9	8
Show Choir Competition	5	5	2	3	9	2.8	9

Pearson Correlation Coefficients were calculated for each of the director's ratings compared to the percentage of males enrolled from the total school population. None was statically significant. Two ratings showed correlation approaching borderline significance: All State Participation ( $r=.36$ ,  $p=.08$ ) and Show Choir Competition ( $r= .28$ ,  $p= .18$ ).

**Research Question #2**

Do choral programs with a show choir component have a greater male enrollment than those that do not?

The survey asked if there was a show choir as a component of the choral program. It was assumed that directors in both states were familiar with the term, so no definition was supplied. Twenty schools (80%) indicated that show choir was a part of their program and five (20%) reported no show choir in their program.

The programs that have show choir as a part of their program (N=20) have an average male enrollment of 5% of the total school population. Those programs that did not have a show choir component of their program also had an average male enrollment of 5% of the total school population. Thus, there is no apparent association between having a show choir and male enrollment in this study sample.

### **Research Question #3**

Do choral programs with competitive show choirs have a greater male enrollment than those that do not compete?

The survey specifically asked directors to indicate if they participated in ranked competitions. The definition of a ranked competition was one in which placements were awarded and announced according to a point system. This definition was used to distinguish from festival type events where ratings were given but not rankings. Of the twenty choral programs that had a show choir component, sixteen of them indicated that they did participate in ranked competitions. This represented 64% of the entire study sample. Four programs (16%) had a show choir but did not compete in ranked events. The other five programs (20%) did not have a show choir component and therefore did not compete.

Those programs that participate in show choir competition (N=16) have an average male enrollment of 5.6% of the total school population. Those programs that have a show choir but do not participate in show choir competition (N=4) have an average male enrollment of 2.8% of the total school population. This difference in average male enrollment is statistically significant at the  $p=.004$  level using the Student T-Test.

Number of Competitions—The schools that did participate in competitions were asked to indicate the average number of competitions they participate in during a year. The results are found in Table 4. The corresponding male enrollment percentage for each competition category are included as well.

A Pearson Correlation coefficient was completed on this data to determine if there was an association between the number of competitions and male enrollment. The correlation coefficient was .545 ( $p=.01$ ), indicating a statistically significant correlation of moderate magnitude.

Table 4

Average Number of Competitions Participated In Per Year

Number of Competitions	Responses	Percent of sample	Male Enrollment % of school
1	2	8.0	4 %
2-3	1	4.0	5%
4-5	8	32.0	6.4%
6 or more	5	20.0	5%
Do not compete	4	16.0	2.8%
Do not have a show choir	5	20.0	5%

**Part II—Student Survey**

Approval to administer the student survey was obtained from eleven school districts. Each director was asked to identify eight male students, two per grade level, to complete the survey. This would produce a sample of 88 participants. Of the eleven schools that received the student surveys, completed surveys were returned from eight schools. Five were from choral programs in Nebraska and three were from choral programs in Iowa. A total of 57 individual surveys from the potential sample of 88 were received. Thirty-eight were from Nebraska schools and nineteen were from Iowa schools. The 57 surveys received represent a return rate of 65%.

The first part of the survey gathered demographic data from the male participants. While this data is not specifically part of the research questions, it does allow the

researcher to draw some conclusions about the male singers in this study. This data can also be used to represent the average male enrolled in a high school choral ensemble.

Grade Level—Directors were asked to identify two males per grade level (eight total) to complete the survey. Not all directors were able to return all eight surveys.

Table 5 shows the distribution of surveys according to grade level.

Table 5

Distribution of Surveys by Grade Level

Grade Level	Number of students
9	13
10	16
11	15
12	13
Total	57

Number of Years Singing in High School Choir—The respondents were asked to state the total number of years they had participated in their high school choral program. They were instructed to include the current school year. Their responses are shown in Table 6. This data indicated that the majority of males join choir in their freshman and sophomore years and sustain participation. Juniors and seniors are less likely to be in choir for the first time.



Table 6

Number of Years Singing in High School Choir

Grade	Total Number of Years			
	1	2	3	4
9	13			
10	3	13		
11	1	3	11	
12			2	11

Chorus Participation in Junior High or Middle School—Students were asked to indicate if they participated in chorus during middle school or junior high. No grade level or total number of years of participation was requested. Of the 57 responses, 91% (N=52) indicated that they sang in chorus in middle school or junior high. Five students (9%) indicated they did not sing in middle school or junior high.

Participation in Multiple Choral Ensembles—Students were asked if they currently sing in more than one choral ensemble at their school. Thirty-four (60%) sing in more than one ensemble while 23 (40%) only sing in one ensemble.

Participation in Show Choir—In this study, 54% (N=31) of the students participate in their school's show choir program, 25% (N=14) do not participate. The remaining students (N=12) did not have show choir as a component of their high school choral program.

Participation in Instrumental Ensembles—Students were asked to indicate if they participated in any instrumental (band or strings) offered by their school. Eighteen (32%) indicated that they did participate in a school-based instrumental ensemble, 38 (67%) indicated that they did not participate in a school-based instrumental ensemble and one student (1%) did not respond to this question.

Participation in School Based Athletics—Respondents were asked to indicate if they participated in any school-based athletic programs. Specific athletic activities were not requested. Thirty-three males in this study (58%) indicated that they participated in a school based athletic activity. Twenty-four males in this study (42%) reported that they did not participate in a school based athletic activity.

Grade Point Averages—Cumulative grade point averages were self-reported by the participants in this study. Students were asked to indicate the range that their cumulative grade point average fell within. Specific grade point averages were not requested. Table 7 shows the distribution of the grade point averages of the male singers in this study.

Table 7

Distribution of Grade Point Averages

Grade Point Average	Frequency	Percent
3.5-4.0	34	60
3.0-3.49	17	30
2.5-2.99	5	9
below 2.5	1	1

**Part II—Research Question #4****What do male students indicate as motivating factors for enrolling in choral ensembles?**

Students were given a list of fourteen potential reasons for choosing to enroll in a high school choral ensemble. They were asked to rate the importance of each factor in their decision to enroll in choir. A rating of five indicated the factor was “very important” and a rating of one indicated the factor was “not important.” If a specific component was not present in their choral program (ex; show choir) or if a factor did not apply to them personally (ex; did not have an older brother or sister) they were asked to mark “NA” for “not applicable.”

Table 8 shows the frequency of responses in the order they were presented on the survey. The average of all responses is also included. There were a few instances where a response was not indicated. These are represented as “NR” indicating “no response.”

Table 8

Ratings of Importance of Motivating Factors to Enroll in a Choral Ensemble

Factor	5 (Very Important)	4	3	2	1 (Not Important)	NA	NR	<u>M</u>
I like to sing.	41	14	2	0	0	0		4.68
I feel that I am talented.	11	32	12	1	1	0		3.89
Program has a history of quality performances.	40	10	3	0	2	0	2	4.56
I want to participate in a show choir.	25	8	2	3	7	12		3.91
I enjoy show choir competition.	23	9	3	3	5	14		3.97
My friends are in choir.	22	20	10	3	2	0		4.0
I want to take trips with the choir.	26	13	11	3	4	0		3.95
I want to be in the musical.	19	7	15	6	8	2		3.42
I like the director.	40	10	5	2	0	0		4.54
My parents encouraged me to sing in choir.	16	16	9	7	6	3		3.54
An older brother/sister encouraged me to sing.	5	14	2	5	13	18		2.82
My middle school teacher encouraged me to sing.	16	17	7	5	7	5		3.58
I think choir is fun.	32	22	2	1	0	0		4.49
Choir is an easy class.	22	12	9	4	10	0		3.56

Table 9 shows the ordinal placement of the fourteen factors based on the average of the responses.

Table 9

Ordinal Rank of Motivating Factors to Enroll in a Choral Ensemble

Rank	<u>M</u>	Factor
1	4.68	I like to sing.
2	4.56	Choral program has a history of quality performances.
3	4.54	I like the director.
4	4.49	Choir is fun.
5	4.0	My friends are in choir.
6	3.97	I enjoy show choir competition.
7	3.95	I want to take trips with the choir.
8	3.91	I want to participate in show choir.
9	3.89	I feel that I am talented.
10	3.58	My middle school teacher encouraged me to sing in choir.
11	3.56	Choir is an easy class.
12	3.54	My parents encouraged me to sing in choir.
13	3.42	I want to be in the musical.
14	2.82	An older brother/sister encouraged me to sing in choir.

## **Chapter V**

### **DISCUSSION**

#### **Summary of the Study**

The purpose of this study was to investigate the relationship between competitive show choir and male enrollment in high school choral ensembles. The study specifically addressed four research questions:

- 1) What components of their programs do directors think are most important and is there a correlation between their ratings and male enrollment?
- 2) Do choral programs with a show choir component have a greater male enrollment than those that do not?
- 3) Do choral programs with competitive show choirs have a greater male enrollment than those that do not compete?
- 4) What do male students indicate as motivating factors to enroll in choir?

This study was conducted in two parts. Part I involved the completion of a survey by choral directors. The survey was designed to gather demographic information, male enrollment information, and ratings of the importance of nine elements of their choral program.

Part II was a survey of male students currently enrolled in high school choral programs. The first part of the survey gathered demographic information. Subjects were then presented with a list of fourteen potential influences on their decision to join choir. They were instructed to rate the importance of each factor.

## **Discussion in Relation to Research Questions**

Research Question #1: What components of their programs do directors think are most important and is there a correlation between their ratings and male enrollment?

Responses by choral directors showed All State participation, superior ratings at contest and presenting a musical as the top three elements of importance in choral programs in this study. Honor Choir participation and show choir competition shared the bottom of their lists. It should be noted that participation in honor choirs is handled differently in both states. In Nebraska, honor choir participation is determined as the result of statewide auditions. In Iowa, students are selected for honor choir participation on the basis of their director's recommendation.

It would appear that directors placed an emphasis on elements that are perceived by many to be established capstone components of a quality choral program. All State is a highly competitive process in both Nebraska and Iowa and is an honor earned by only a select few. Superior ratings are a mark of competence in choral performance and are the direct result of performances that are deemed outstanding in nearly every detail. School musical productions are connected to the local public perception of the quality of a choral program.

The only factor that had a slight correlation as a predictor of male enrollment was All State participation. Show choir competition was next with regards to correlation but was less significant statistically. Although show choir ranked near the middle of the list, show choir competition ranked last in terms of the importance placed on this activity by directors.

Research Question #2: Do choral programs with a show choir component have a greater male enrollment than those that do not?

In this study, choral programs that had a show choir component had the same average male enrollment as those programs that did not have a show choir component. Both types of programs had an average enrollment of 5% of the total school population. It would appear that the choral directors in the schools without show choir are attracting males at the same rate as those who have show choir.

Research Question #3: Do choral programs with competitive show choirs have a greater male enrollment than those that do not compete?

A significant statistical difference was found between schools with competitive show choirs and those with non-competitive show choirs. Schools that compete in the show choir arena have a male enrollment of 5.6% compared to 2.8% for those that do not compete. However, this only suggests a significant relationship between the two. It cannot be determined if schools compete simply because they have more boys which in turn allows them to be more competitive or whether the boys are enrolled because of the competitive element.

A moderate correlation was found between the number of competitions a show choir participates in and male enrollment. Again, while there is a statistical relationship between the number of competitions and male enrollment, it cannot be determined if groups compete more often because they have a greater male enrollment.



Research Question #4: What do male students indicate as motivating factors to enroll in choir?

While it may have seemed obvious, male students identified their enjoyment of singing as the top motivating factor to enroll in choir. This is a sign that males are motivated intrinsically to participate in choral singing and to sustain participation throughout their high school career. Their love of singing seems to also be linked to other top influences such as “*choir is fun*” and “*my friends are in choir.*” It would appear that males are motivated by the enjoyment they receive from choral participation.

Another very strong factor appears to be the personality of the director. Students ranked “*I like the director*” very high. This is a tribute to the work of the directors participating in this study and is also closely related to the culture of excellence being promoted in these programs. Students indicated that their choral program had a tradition of excellence and ranked this factor very high. It can be assumed that quality of the product and enjoying the experience is very important to high school males.

Directors ranked the musical as the third highest factor well above show choir competition. However, male students indicated being in the musical as a relatively low influence on their decision to enroll. This would appear to suggest that while directors are placing high emphasis on the musical, this is not an effective means of motivating male singers. This could explain why many schools struggle with getting a large number of males actively involved in their musical productions.

Other less motivating factors were family influences and the perception that choir was an easy class. Extrinsic factors like taking trips and show choir competition placed

in the middle of this list. This indicates they were indeed motivating factors but not as powerful as quality and enjoyment.

### **Conclusions**

1. Directors placed a higher importance on the traditional established components of a choral program such as All State, contest ratings and the musical.
2. There were no differences in male enrollment in schools with show choirs as compared to those without show choirs.
3. There is a moderate correlation between male enrollment and participation in competitive show choir.
4. Male students cite quality of performances and personal enjoyment as main factors influencing them to enroll in a choral ensemble.

### **Discussion in Relation to Previous Research**

The most recent study of male enrollment in high school choirs was completed by Russell (2001). He found the female to male ratio of choirs in Minnesota to be 2.5-3.1:1. The ratio in this study was 2.1: 1; however, the Minnesota study allowed students to be counted more than once. The current study did not allow singers to be counted more than once.

Russell found that curricular offerings made little impact on male enrollment. However, his data did indicate that extra-curricular offerings had a positive effect on the involvement of male singers. The fact that show choir itself did not have an impact on differences in male enrollment seemed to confirm his findings. Furthermore, he stated

that the expertise and passion of the director was more pertinent than the type of performance ensembles offered. The results of the present study concur with his findings.

Concerning the effect of show choir competition, this study found a greater male enrollment in schools with competitive show choirs and a moderate correlation between the number of competitions in which a show choir participates and male enrollment. This data seems to support the findings of Burnsed & Sochinski (1983) who found that entering competitions could positively affect enrollment in high school band programs. They also found a positive relationship between the number of competitions entered and the size of the marching band. However, the results of their study were not reported by gender. Rohrer (1993), on the other hand, found that the participation numbers in competitive bands was lower than that of noncompetitive bands. Because this study did not focus on gender, it is difficult to know if these results are in conflict with the present findings.

The results of Neill's (1998) study of high school choral students in Missouri is also supported by the findings of this study. She identified a love of singing and performing and the reputation of the choral program as significant influences on the decision to enroll in chorus.

### **Educational Implications**

Several conclusions can be drawn from the results of this study. First and foremost is the perception of quality. If males perceive a program as successful and achieving a high level of competence in performance, they appear to be more willing to

become involved. Choral directors need to capitalize on every opportunity they may have to promote their program to the student body and community at large.

Second, the director is the guiding force behind the quality of the program and has a strong influence on the enrollment of males. The personality of the director is very important in recruiting males to the program. Directors are not more successful because they have a higher percentage of males, but they are able to sustain a different level of quality because of it. The irrelevance of show choir's effects indicates that males are willing to experience all facets of choral performance with quality and enjoyment as top priorities. Directors that do not have a passion for show choir, should not add it to their programs just to boost enrollment or because they think it will attract males. Show choir done poorly can have exactly the opposite effect.

On the other hand, directors must be realistic that show choir is one component of their choral programs which can be perceived as enjoyable by its participants and could meet the needs of students. Including a show choir as part of the choral offerings of a school should not create a stigma for the program or its director. Show choir excellence does not have to be achieved at the expense of other more traditionally accepted components. Good singing is good singing, whether the choir is standing still or heavily choreographed. Show choir can challenge students to be good musicians in all genres of choral music. Directors seemed a little hesitant to "jump on the show choir band wagon" in this study for fear of being perceived as having a program that does not have primary concert ensembles as a top priority. A quality choral program can and should involve a show choir component, but it does not have to be "the tail that wags the dog."

Show choir competition does fit in with the elements of quality previously mentioned. By competing, show choirs and in turn, entire choral programs are given an opportunity to display a certain level of excellence and competence. This researcher is not willing to make the leap that participation in show choir competition is the most important factor in influencing male enrollment, but it's role should not be discounted. Competitive activities in all areas of vocal music can serve to enhance the quality of the program and allow participants to gauge their progress on the road to excellence.

As directors seek to entice young men to join their programs, they must realize that strategies and techniques can be helpful to “get the guys through the door,” but they may not necessarily keep them there. Directors need to do all they can to advocate for their programs and then deliver a quality music education to all who choose to make it a part of their high school education.

There were also several alarming trends in this study that music educators need to address. First, choral programs in general need to do a better job of reaching a larger portion of the school population. Programs in this study, while selected initially for the quality of their program, are only servicing an average of 15% of the entire school population. From an advocacy standpoint, this is somewhat disturbing. Even when including students that are participating in instrumental ensembles, a large portion of high school students graduate without an experience in music. Music educators need to become more actively involved in increasing student participation regardless of gender.

Another statistic that concerns this researcher is the lack of concern regarding male enrollment indicated by directors in this survey. The majority of directors reported

their level of concern to be “concerned” or “slightly concerned.” No correlation was observed between a director’s concern rating and male enrollment. It appears that directors have accepted the reality that the percentage of boys will always be lower than girls and do not consider it a cause for alarm. If we are to fulfill the mission of “No Child Left Behind” efforts must be made to reach all segments of the school population, especially males.

### **Suggestions for Further Study**

The researcher recommends that the study be replicated with a larger sample drawn from a wider population. The survey could be simplified so the information could be targeted specifically to male enrollment and show choir competition. It should be strategically administered during the point of the school year when directors are not overwhelmed with performance expectations with the hope of increasing the return rate of the survey. Perhaps constructing the survey so it could be completed on-line would make it more convenient for directors. A larger sample would provide for more statistical significance of the findings.

The companion student survey should be more closely aligned with the director’s survey so the responses from students and directors can be correlated. Qualitative research techniques could be incorporated to gather anecdotal information from the students, as well.

Research also needs to be devoted to studying enrollment trends in all performance disciplines in music education. This would give a more accurate snapshot of the total population enrolling in music courses at the secondary level. Many students

elect participation in both instrumental and vocal music ensembles, even further reducing the total number of students choosing to enroll in music curriculum choices at the high school level. While this study focused on choral ensembles, all music educators must place an importance on recruitment and retention in order for music to remain a viable component in the high school curriculum.

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## Appendix A

### Pilot Survey

September 5, 2003

Dear Colleague,

I am in the process of completing the survey that will be the basis of my Masters Thesis in Music Education at the University of Nebraska at Omaha. Part of that process is pre-testing the survey to make sure that all questions and instructions are clear. I am seeking your assistance in reading this survey and commenting on its components.

This thesis project involves an examination of factors that influence male enrollment in high school choral music programs. Twenty successful choral programs that meet the limitations of the study will be selected to participate in a director's survey and a student survey. I am hoping to get this in the hands of choral directors by October 15 so time is of the essence.

The cover letter and survey are enclosed. Do not actually complete the survey. Please read the cover letter and comment on its clarity in the box provided. Read each question on the survey and comment on its clarity in the box provided. Any comments that will help improve the clarity and effectiveness of this survey will be greatly appreciated.

If you could complete the boxes and return the entire document to me in the enclosed envelope by September 19, I would be very grateful. If you have any questions or concerns, I may be reached at Westside High School at (402) 343-2793 or by e-mail at [doranjohnson@westside66.org](mailto:doranjohnson@westside66.org). My advisor is Dr. James Saker and he may be reached at (402) 554-3446 or by e-mail at [jsaker@mail.unomaha.edu](mailto:jsaker@mail.unomaha.edu).

Your assistance is greatly appreciated. Thank you very much.



Doran Johnson  
Choral Director, Westside High School  
Masters Candidate, University of Nebraska at Omaha

October 15, 2003

Dear Choral Director,

**WAIT! Don't throw away this letter!!** I am currently conducting research on factors that influence male singers to participate in high school choral programs and I need your help. This survey is being conducted as a part of my Master's Thesis in Music Education at the University of Nebraska at Omaha. Twenty successful high school choral programs in Iowa and Nebraska have been identified for participation in this study. The success of your program makes it an attractive candidate for involvement in this important research. The findings will be used to identify the components of choral programs that attract male singers. Neither you nor your school will be identified when the findings are reported.

This research project will involve two components. The first is the self-administered survey completed by you, the director, and the second will involve surveying male singers currently enrolled in high school choral programs. If you are willing to participate in this portion of the study, please indicate this by your response to Question #21. If you would like a copy of the results of this survey, please circle the appropriate response on Question #20.

Please take a moment to consider your participation in this important study. I know you are busy, but I would appreciate your time in completing the enclosed survey and returning it to me in the enclosed self-addressed, postage paid envelope by November 14, 2003. If you have any further questions or concerns, please feel free to contact me. I may be reached at Westside High School at (402)343-2793 or by e-mail at [doranjohnson@westside66.org](mailto:doranjohnson@westside66.org). My advisor is Dr. James Saker and can be reached at (402) 554-3446 or by e-mail at [jsaker@mail.unomaha.edu](mailto:jsaker@mail.unomaha.edu). I thank you in advance for your valuable input.

Sincerely,



Doran L. Johnson  
Choral Director, Westside High School, Omaha, NE  
M.M. Candidate, University of Nebraska-Omaha

**Introductory Letter**

**Clarity:** Is the introductory letter clear? (circle one answer)

Yes

No

If "No", how could the clarity of the introductory letter be improved?

Other: In what other ways could the introductory letter be improved?

## FACTORS INFLUENCING MALE ENROLLMENT IN CHORAL ENSEMBLES

Researcher: Doran Johnson (University of Nebraska at Omaha)

### Choral Director's Survey

Please answer the following delimiting questions by circling the appropriate response:

A. Is your school a 9-12, co-educational public high school? Yes No

*Question A -- Clarity: Is the question clear? (circle one answer)*

Yes

No

*If "No", how could the clarity of the question be improved?*

B. Is choir an elective subject not specifically required for graduation? Yes No  
(Students may earn credit toward graduation, but choir is not a required course.)

*Question B -- Clarity: Is the question clear? (circle one answer)*

Yes

No

*If "No", how could the clarity of the question be improved?*

C. Have you been the choral director at this school for two or more years? Yes No

*Question C -- Clarity: Is the question clear? (circle one answer)*

Yes

No

*If "No", how could the clarity of the question be improved?*

If the answers to the above questions are all "Yes" then you satisfy the delimitations for this study. Please complete the remainder of the survey and return it in the envelope provided. If you answered any of the questions "No" you do not satisfy the delimitations for this study. Please return the survey in the envelope provided.

*Instructions -- Clarity: Are the instructions clear? (circle one answer)*

Yes

No

*If "No", how could the clarity of the instructions be improved?*

1. What is your gender? (circle one answer)

a. Female

b. Male

*Question #1 -- Clarity: Is the question clear? (circle one answer)*

Yes

No

*If "No", how could the clarity of the question be improved?*

2. How many total years have you taught? (fill in the blank)

Years of total teaching experience \_\_\_\_\_

(include the current school year)

*Question #2 -- Clarity: Is the question clear? (circle one answer)*

*Yes*

*No*

*If "No", how could the clarity of the question be improved?*

3. How many years have you taught in your current position? (fill in the blank)

Total years at current position \_\_\_\_\_

(include the current school year)

*Question #3 -- Clarity: Is the question clear? (circle one answer)*

*Yes*

*No*

*If "No", how could the clarity of the question be improved?*

4. What is your highest level of completed education? (circle one answer)

a. Bachelor's degree

b. Master's degree

c. Doctorate

*Question #4 -- Clarity: Is the question clear? (circle one answer)*

*Yes*

*No*

*If "No", how could the clarity of the question be improved?*

5. What is the official total enrollment (9-12) of the school in which you teach?

(fill in the blank) School enrollment \_\_\_\_\_

*Question #5 -- Clarity: Is the question clear? (circle one answer)*

*Yes*

*No*

*If "No", how could the clarity of the question be improved?*

6. How many full time choral directors are on staff for this program? (If a director is shared between disciplines or levels, please estimate full time equivalency.) (fill in the blank)

Number of choral directors \_\_\_\_\_

*Question #6 -- Clarity: Is the question clear? (circle one answer)*

*Yes*

*No*

*If "No", how could the clarity of the question be improved?*

7. List the "principal concert ensembles" in your program. (Principal concert ensemble refers to the basic choir in which a student participates. This can be based on grade level (ex: Freshman Choir), by gender (ex. Girls choir) or by audition (ex. Concert Choir.) Membership in this ensemble is usually considered a pre-requisite for participation in other ensembles. Each student is to be only counted once.)

Name of Ensemble	Voicing	# of singers	Grade Level	Select/Non Select
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<u>Freshman Choir</u>	<u>SATB</u>	<u>92</u>	<u>9</u>	<u>Non Select</u>

**Question #7 -- Clarity: Is the question clear? (circle one answer)**

Yes

No

If "No", how could the clarity of the question be improved?

8. What is the current total enrollment of the principal concert ensembles in your high school choral program? (Each student is to be counted only once and the total should match the numbers given in Question #7.) fill in the blank

Total enrollment in principal concert ensembles \_\_\_\_\_

**Question #8 -- Clarity: Is the question clear? (circle one answer)**

Yes

No

If "No", how could the clarity of the question be improved?

9. What is the current male enrollment in the principal concert ensembles in your choral program by grade level? (Each male student is to be counted only once.)

Total number of Freshman males in your principal concert ensembles \_\_\_\_\_

Total number of Sophomore males in your principal concert ensembles \_\_\_\_\_

Total number of Juniors females in your principal concert ensembles \_\_\_\_\_

Total number of Senior females in your principal concert ensembles \_\_\_\_\_

**Question #9 -- Clarity: Is the question clear? (circle one answer)**

Yes

No

If "No", how could the clarity of the question be improved?



10. What is the current female enrollment in the principal concert ensembles in your choral program by grade level? (Each female student is to be counted only once.)

Total number of Freshman females in your principal concert ensembles \_\_\_\_\_

Total number of Sophomore females in your principal concert ensembles \_\_\_\_\_

Total number of Junior females in your principal concert ensembles \_\_\_\_\_

Total number of Senior females in your principal concert ensembles \_\_\_\_\_

**Question #10 -- Clarity: Is the question clear? (circle one answer)**

Yes

No

If "No", how could the clarity of the question be improved?

11. Please list other ensembles offered in your choral program. Include only those that meet on a regular basis throughout the school year, either during the school day (curricular), outside of the school day (extra-curricular) or a combination of both.

Name of Ensemble	Voicing	# of singers	Grade Level	Select/ Non-Select	Curricular/ Extra-curricular/ Both
Show Choir	SATB	32	10-12	Select	Curricular

**Question #11 -- Clarity: Is the question clear? (circle one answer)**

Yes

No

If "No", how could the clarity of the question be improved?

12. Is membership in a principal concert ensemble a pre-requisite for participation in the other ensembles listed in Question # 11? (circle one answer)

a. Yes

b. No

**Question #12 -- Clarity: Is the question clear? (circle one answer)**

Yes

No

If "No", how could the clarity of the question be improved?

13. Does your school present a musical? (circle one answer)

- a. Yes
- b. No

*Question #13 -- Clarity: Is the question clear? (circle one answer)*

*Yes*

*No*

*If "No", how could the clarity of the question be improved?*

14. Is the choral director involved in directing this production? (circle one answer)

- a. Yes
- b. No

*Question #14 -- Clarity: Is the question clear? (circle one answer)*

*Yes*

*No*

*If "No", how could the clarity of the question be improved?*

15. Does your choral program have a show choir? (circle one answer)

- a. Yes
- b. No

*Question #15 -- Clarity: Is the question clear? (circle one answer)*

*Yes*

*No*

*If "No", how could the clarity of the question be improved?*

16. If you have a show choir, do you compete in ranked competitions? (circle one answer)  
(A ranked competition is one in which placements are awarded and announced according to a point system.)

- a. Yes
- b. No
- c. Do not have a show choir.

*Question #16 -- Clarity: Is the question clear? (circle one answer)*

*Yes*

*No*

*If "No", how could the clarity of the question be improved?*

17. If you compete in ranked show choir competitions, how many do you attend on average each year? (circle one answer.)

- a. 1
- b. 2-3
- c. 4-5
- d. 6 or more
- e. Do not compete.
- f. Do not have a show choir.

*Question #17 -- Clarity: Is the question clear? (circle one answer)*

*Yes*

*No*

*If "No", how could the clarity of the question be improved?*

18. Using the scale below, indicate your level of concern regarding male enrollment in your choral program. (circle the corresponding number)

Extremely concerned      Moderately concerned      Concerned      Slightly concerned      Not at all concerned

5                                  4                                  3                                  2                                  1

**Question #18 -- Clarity: Is the question clear? (circle one answer)**

Yes

No

If "No", how could the clarity of the question be improved?

**Scale: Are the labels on the scale clear?**

Yes

No

If "No", how could the labels be improved?

19. Using the scale supplied, indicate the importance of the following to your choral program. (Circle the appropriate number below each component.)

**Question #19 -- Clarity: Is the question clear? (circle one answer)**

Yes

No

If "No", how could the clarity of the question be improved?

**Scale: Are the labels on the scale clear?**

Yes

No

If "No", how could the labels be improved?

**Show Choir**

Very

Important

5

4

3

2

Not

Important

1

**Clarity: Is the question clear? (circle one answer)**

Yes

No

If "No", how could the clarity of the question be improved?

**Show Choir Competition**

Very

Important

5

4

3

2

Not

Important

1

**Clarity: Is the question clear? (circle one answer)**

Yes

No

If "No", how could the clarity of the question be improved?

**All State Choir Participation**Very  
Important

5

4

3

2

Not  
Important

1

*Clarity: Is the question clear? (circle one answer)**Yes**No**If "No", how could the clarity of the question be improved?***Honor Choir Participation**Very  
Important

5

4

3

2

Not  
Important

1

*Clarity: Is the question clear? (circle one answer)**Yes**No**If "No", how could the clarity of the question be improved?***Superior Ratings at District Large Group Contest**Very  
Important

5

4

3

2

Not  
Important

1

*Clarity: Is the question clear? (circle one answer)**Yes**No**If "No", how could the clarity of the question be improved?***Travel Opportunities**Very  
Important

5

4

3

2

Not  
Important

1

*Clarity: Is the question clear? (circle one answer)**Yes**No**If "No", how could the clarity of the question be improved?***Musical**Very  
Important

5

4

3

2

Not  
Important

1

*Clarity: Is the question clear? (circle one answer)**Yes**No**If "No", how could the clarity of the question be improved?*

**Solo Contest Opportunities**Very  
Important

5

4

3

2

Not  
Important

1

*Clarity: Is the question clear? (circle one answer)**Yes**No**If "No", how could the clarity of the question be improved?***Small Ensemble Contest Opportunities**Very  
Important

5

4

3

2

Not  
Important

1

*Clarity: Is the question clear? (circle one answer)**Yes**No**If "No", how could the clarity of the question be improved?*

20. Would you like to receive a copy of the results of this study? (circle one answer)

- a. Yes
- b. No

*Question #20 -- Clarity: Is the question clear? (circle one answer)**Yes**No**If "No", how could the clarity of the question be improved?*

21. Would you be willing to administer a survey to 8 male singers chosen at random from your program? (This survey will only take about 5 minutes to complete. Permission will be obtained by the researcher from your district and a parental permission from will be provided.)

- a. Yes (please complete the following information)
- b. No

*Question #21 -- Clarity: Is the question clear? (circle one answer)**Yes**No**If "No", how could the clarity of the question be improved?*

If you are willing to participate in the student survey, it will be necessary for the researcher to obtain permission from your school district to administer this survey to students in your choirs. Please supply the contact information below for the appropriate administrator able to grant the necessary approval.

Name \_\_\_\_\_ Title \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

Phone \_\_\_\_\_

E-mail \_\_\_\_\_

*Clarity: Is the request for information clear? (circle one answer)*

*Yes*

*No*

*If "No", how could the clarity of the request be improved?*

Thank you for taking the time to complete this survey. Your participation is very valuable in helping to determine factors that can help increase male enrollment in choral music ensembles. Please return this survey in the self-addressed, stamped envelope provided. I would appreciate having this returned by November 15, 2003.

**FINAL COMMENTS:**

*Clarity: Is the layout of the survey clear? (check one answer)*

*Yes*

*No*

*If "No", how could the clarity of the layout be improved?*

*Length: Is the length of the survey appropriate (i.e. can it be completed easily and quickly)?*

*Yes*

*No*

*If "No", how could the survey be changed so the length is more appropriate?*

*Other: Do you have any other comments about the survey that you would like to add?*

Thanks again for taking time to pre-test this survey. Your help is greatly appreciated.

## Appendix B

### Choral Director Survey



January 5, 2004

COLLEGE OF FINE ARTS  
Department of Music

Dear Choral Director,

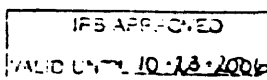
**WAIT! Don't throw away this letter!!** I am currently conducting research on factors that influence male singers to participate in high school choral programs and I need your help. This survey is being conducted as a part of my Master's Thesis in Music Education at the University of Nebraska at Omaha (IRB #380-03-EX). Forty successful high school choral programs in Iowa and Nebraska have been randomly selected from a larger pool for participation in this study. The success of your program makes it an attractive candidate for involvement in this important research. The findings will be used to identify the components of choral programs that attract male singers. Neither you nor your school will be identified when the findings are reported.

This research project will involve two separate studies. The first is the self-administered survey completed by you, the director, and the second will involve surveying male singers currently enrolled in high school choral programs. If you are willing to participate in the second study, please indicate this by your response to Question #20.

Please take a moment to consider your participation in this important study. I know you are busy, but I would appreciate your time in completing the enclosed survey and returning it to me in the enclosed self-addressed, postage paid envelope by February 1, 2004. The survey will take approximately twenty minutes to complete. If you have any further questions or concerns, please feel free to contact me. I may be reached at Westside High School at (402)343-2793 or by e-mail at [doranjohnson@westside66.org](mailto:doranjohnson@westside66.org). My advisor is Dr. Melissa Berke and can be reached at (402) 554-3609 or by e-mail at [mberke@mail.unomaha.edu](mailto:mberke@mail.unomaha.edu). I thank you in advance for your valuable input.

Sincerely,

Doran L. Johnson  
Choral Director, Westside High School, Omaha, NE  
M.M. Candidate, University of Nebraska-Omaha



6001 Dodge Street / Omaha, NE 68182-0245  
402-554-2251 / FAX: 402-554-2252

## FACTORS INFLUENCING MALE ENROLLMENT IN CHORAL ENSEMBLES

Researcher: Doran Johnson (University of Nebraska at Omaha)

### Choral Director's Survey

Please answer the following delimiting questions by circling the appropriate response:

- A. Is your school a 9-12, co-educational public high school? Yes    No
- B. Is choir an elective subject that is not specifically required for graduation? Yes    No  
(Students may earn credit toward graduation, but choir is not a required course.)
- C. Have you been the choral director at this school for two or more years? Yes    No

\*\*\*\*\*

1. What is your gender? (circle one answer)
  - a. Female
  - b. Male
2. How many total years have you taught? (fill in the blank)  
 Years of total teaching experience \_\_\_\_\_  
 (include the current school year)
3. How many years have you taught in your current position? (fill in the blank)  
 Total years at current position \_\_\_\_\_  
 (include the current school year)
4. What is your highest level of completed education? (circle one answer)
  - a. Bachelor's degree
  - b. Master's degree
  - c. Doctorate
5. What is the official total enrollment (9-12) of the school in which you teach?  
 (fill in the blank)      School enrollment \_\_\_\_\_
6. How many full time choral directors are on staff for this program? (If a director is shared between disciplines or levels, please estimate full time equivalency.) (fill in the blank)  
 Number of choral directors \_\_\_\_\_



7. List the "primary concert ensembles" in your program. (Primary concert ensemble refers to the basic choir in which a student participates. This can be based on grade level (ex: Freshman Choir), by gender (ex. Girls choir) or by audition (ex. Concert Choir.) Membership in this ensemble is usually considered a pre-requisite for participation in other ensembles. Each student is to be only counted once, even though they may participate in more than one group.)

Name of Ensemble	Voicing	# of singers	Grade Level	Select/Non Select
<u>Freshman Choir</u>	<u>SATB</u>	<u>92</u>	<u>9</u>	<u>Non Select</u>

8. What is the current total enrollment of the primary concert ensembles in your high school choral program? (Each student is to be counted only once, even though they may participate in more than one group, and the total should match the numbers given in Question #7.) fill in the blank

Total enrollment in primary concert ensembles \_\_\_\_\_

9. What is the current male enrollment in the primary concert ensembles in your choral program by grade level? (Each male student is to be counted only once.)

Total number of Freshman males in your primary concert ensembles \_\_\_\_\_  
 Total number of Sophomore males in your primary concert ensembles \_\_\_\_\_  
 Total number of Juniors males in your primary concert ensembles \_\_\_\_\_  
 Total number of Senior males in your primary concert ensembles \_\_\_\_\_

10. What is the current female enrollment in the primary concert ensembles in your choral program by grade level? (Each female student is to be counted only once.)

Total number of Freshman females in your primary concert ensembles \_\_\_\_\_  
 Total number of Sophomore females in your primary concert ensembles \_\_\_\_\_  
 Total number of Junior females in your primary concert ensembles \_\_\_\_\_  
 Total number of Senior females in your primary concert ensembles \_\_\_\_\_

11. Please list other ensembles offered in your choral program. Include only those that meet on a regular basis throughout the school year, either during the school day (curricular), outside of the school day (extra-curricular) or a combination of both.

Name of Ensemble	Voicing	# of singers	Grade Level	Select/ Non-Select	Curricular/ Extra-curricular/ Both
<u>Show Choir</u>	<u>SATB</u>	<u>32</u>	<u>10-12</u>	<u>Select</u>	<u>Curricular</u>

12. Is membership in a primary concert ensemble a pre-requisite for participation in the other ensembles listed in Question # 11? (circle one answer)
- Yes
  - No
13. Does your school present a musical? (circle one answer)
- Yes
  - No
14. Is the choral director involved in any way with preparing this production? (circle one answer)
- Yes
  - No
15. Does your choral program have a show choir? (circle one answer)
- Yes
  - No
16. If you have a show choir, do you compete in ranked competitions? (circle one answer)  
(A ranked competition is one in which placements are awarded and announced according to a point system.)
- Yes
  - No
  - Do not have a show choir.

17. If you compete in ranked show choir competitions, how many do you attend on average each year? (circle one answer.)

- a. 1
- b. 2-3
- c. 4-5
- d. 6 or more
- e. Do not compete.
- f. Do not have a show choir.

18. Using the scale below, indicate your level of concern regarding male enrollment in your choral program. (circle the corresponding number)

Extremely concerned	Moderately concerned	Concerned	Slightly concerned	Not at all concerned
5	4	3	2	1

19. Using the scale supplied, indicate the importance of the following to your choral program. (Circle the appropriate number below each component.)

**Show Choir**

Very Important				Not Important
5	4	3	2	1

**Show Choir Competition**

Very Important				Not Important
5	4	3	2	1

**All State Choir Participation**

Very Important				Not Important
5	4	3	2	1

**Honor Choir Participation**

Very Important				Not Important
5	4	3	2	1

**Superior Ratings at District Large Group Contest**

Very Important				Not Important
5	4	3	2	1

**Travel Opportunities**

Very Important				Not Important
5	4	3	2	1

## Question #19 (continued)

**Musical**

Very Important					Not Important
5	4	3	2	1	

**Solo Contest Opportunities**

Very Important					Not Important
5	4	3	2	1	

**Small Ensemble Contest Opportunities**

Very Important					Not Important
5	4	3	2	1	

20. Would you be willing to participate in a second study and administer a survey to 8 male singers chosen at random from your program? (This survey will only take about 5 minutes to complete. Permission will be obtained by the researcher from your district and a parental permission form will be provided.)
- Yes (please complete the following information)
  - No

If you are willing to participate in the second study, it will be necessary for the researcher to obtain permission from your school district to administer this survey to students in your choirs. Please supply the contact information below for the appropriate administrator able to grant the necessary approval.

Name \_\_\_\_\_ Title \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

Phone \_\_\_\_\_

E-mail \_\_\_\_\_

Thank you for taking the time to complete this survey. Your participation is very valuable in helping to determine factors that can help increase male enrollment in choral music ensembles. Please return this survey in the self-addressed, stamped envelope provided. I would appreciate having this returned by February 1, 2004.

## Appendix C

### Student Survey

#### STUDENT IDENTIFICATION OF FACTORS INFLUENCING MALE ENROLLMENT IN CHORAL ENSEMBLES

Researcher: Doran Johnson (University of Nebraska at Omaha)

#### Student Survey

Thank you for taking time to complete this survey. Your input will be very valuable in identifying factors that influence male enrollment in secondary choral programs. All of your responses will be kept confidential. Once you turn in your completed survey your answers cannot be identified. Your choral director will not see your answers. Please do not write your name or any other identifying information on this survey.

1. What is your current year in school? (circle one answer)
  - a. Freshman
  - b. Sophomore
  - c. Junior
  - d. Senior
  
2. How many total years have you been singing in your high school choral program?  
Include the current school year in your answer. (fill in the blank)  
Total years singing in this choral program \_\_\_\_\_
  
3. Did you sing in chorus in middle school or junior high? (circle one answer)
  - a. Yes
  - b. No
  
4. Do you currently sing in more than one choral ensemble at school? (circle one answer)
  - a. Yes
  - b. No
  
5. Do you participate in your school's show choir program? (circle one answer)
  - a. Yes
  - b. No
  - c. Do not have show choir at my school.
  
6. Do you participate in any instrumental ensembles (band or strings) offered by your school? (circle one answer)
  - a. Yes
  - b. No
  
7. Are you involved with any school based athletic programs?
  - a. Yes
  - b. No
  
8. What is your cumulative grade point average (GPA)? (circle one)
  - a. 3.5-4.0
  - b. 3.0-3.49
  - c. 2.5-2.99
  - d. 2.0-2.49
  - e. below 2.0

9. Please read the following statements and rate the importance of each factor in your decision to enroll in choir. If a component is not present in your school program, please mark "Not Applicable—NA". (Circle the appropriate number below each component.)

**I like to sing.**

Very Important				Not Important
5	4	3	2	1

**I feel that I am talented.**

Very Important				Not Important
5	4	3	2	1

**The choral program at my school has a history of quality performances.**

Very Important				Not Important
5	4	3	2	1

**I want to participate in a show choir.**

Very Important				Not Important	
5	4	3	2	1	NA

**I enjoy show choir competitions.**

Very Important				Not Important	
5	4	3	2	1	NA

**My friends are in choir.**

Very Important				Not Important
5	4	3	2	1

**I want to take trips with the choir.**

Very Important				Not Important	
5	4	3	2	1	NA

**I want to be in the musical.**

Very Important				Not Important	
5	4	3	2	1	NA

**I like the director(s).**

Very Important				Not Important
5	4	3	2	1

**My parents encouraged me to sing in choir.**

Very Important					Not Important	
5	4	3	2	1		NA

**An older brother or sister encouraged me to sing in choir.**

Very Important					Not Important	
5	4	3	2	1		NA

**My middle school music teacher encouraged me to sing in choir at the high school.**

Very Important					Not Important	
5	4	3	2	1		NA

**I think choir is fun.**

Very Important					Not Important	
5	4	3	2	1		

**Choir is an easy class.**

Very Important					Not Important	
5	4	3	2	1		

## Appendix D

### Administration Instructions for Student Survey



April 14, 2004

COLLEGE OF FINE ARTS  
Department of Music

Dear Choral Director,

Thank you for agreeing to participate in this study to identify factors influencing male enrollment in choral ensembles (IRB # 142-04-EP). Administrative approval has been obtained for you to administer this survey to 8 male students enrolled in your choirs. Please follow the procedure outlined below to complete this study.

1. For each grade level (9-12), identify the male singers from your class lists who are first and last alphabetically. If you feel the student identified would be unable to complete the survey without assistance, please select the next student alphabetically. (Example: Bill Adams is a special education student unable to complete the survey so you would identify the next student, Tom Boone.)
2. Give the identified students a copy of the parental consent form to take home. Make sure they understand that they must return the form before they will be allowed to complete the survey. Answer any questions you can regarding this form or refer the participant to me to have questions answered.
3. Give the identified students a copy of the youth assent form. Make sure they understand that they must return the form before they will be allowed to complete the survey. Answer any questions you can regarding this form or refer the participant to me to have questions answered.
4. If a student or their parent/guardian chooses not to participate, select an alternate participant based on the alphabetical formula used to identify the original participant. (Example: Pete Zeklund was unable to obtain parental consent to complete the survey so you would move backwards alphabetically to Paul Yulsvig and begin the process again.)
5. After receiving the signed parental consent form and signed student assent form, give the student a copy of the survey and an envelope. Instruct the student to complete the survey, fold it, place it in the envelope and seal. Remind them not to place their name anywhere on the survey or envelope. The survey is designed to be completed in five minutes.
6. Return the completed surveys and consent/assent forms to the principal investigator in the stamped, self-addressed envelope supplied. Completed surveys need to reach the researcher by May 5. Please keep the surveys separate from the consent forms in order to protect the identity of the participant.

If you have any questions while administering the survey, please do not hesitate to contact me by phone at (402)343-2793 or by e-mail at [doranjohnson@westside66.org](mailto:doranjohnson@westside66.org). Again, I thank you for your assistance in this study.

Sincerely,

Doran L. Johnson  
Choral Director, Westside High School Omaha, NE  
M.M. Candidate, University of Nebraska-Omaha  
6001 Dodge Street / Omaha, NE 68182-0245  
402-554-2251 / FAX: 402-554-2252

APPROVED

4-6-05



## Appendix E



## Parental Informed Consent Form

COLLEGE OF FINE ARTS  
Department of Music

## Parental Informed Consent Form

**Student Identification of Factors Influencing Male Enrollment in Choral Ensembles  
(IRB # 142-04-EP)**

You are invited to permit your child to participate in this research study. The information in this consent form is provided to help you decide whether to allow your child to participate. If you have any questions, please do not hesitate to contact the Principal Investigator.

Because your son is enrolled in a choral ensemble at this high school, he is eligible to participate in this study. Your student has been chosen at random from all of the male singers of the same grade level participating in a choral ensemble.

The purpose of this study is to determine what factors influenced your son's decision to enroll in a choral ensemble.

The participant will complete a survey that is designed to collect information on the student's musical background. The student will also rate the influence of several factors on his decision to enroll in a choral ensemble. This survey should only take approximately five minutes to complete.

There are no known risks or discomforts involved in this study.

You can decide not to allow your child to participate in this study. Your decision will not affect your child's education or your relationship to the choral director. An alternate participant will be identified.

The only persons who will have access to the data of the study will be the study personnel and the Institutional Review Board. The information from this study may be published but your child's identity will be kept strictly confidential.

**YOU ARE VOLUNTARILY MAKING A DECISION WHETHER TO ALLOW YOUR CHILD TO PARTICIPATE IN THIS RESEARCH. YOUR SIGNATURE MEANS THAT YOU HAVE READ THE INFORMATION PRESENTED AND YOU HAVE DECIDED TO ALLOW YOUR SON TO PARTICIPATE. RETURNING THIS CONSENT FORM WITH YOUR SIGNATURE MEANS THAT THE INFORMATION ON THIS CONSENT FORM HAS BEEN FULLY EXPLAINED TO YOU AND ALL OF YOUR QUESTIONS HAVE BEEN ANSWERED.**

\_\_\_\_\_  
Signature of Parent/Guardian

\_\_\_\_\_  
Date

Principal Investigator:

Doran Johnson, Choral Director

Westside High School Omaha, NE 402-343-2793

[doranjohnson@westside66.org](mailto:doranjohnson@westside66.org)

Master of Music Education Candidate, University of Nebraska at Omaha

6001 Dodge Street / Omaha, NE 68182-0245

402-554-2251 / FAX: 402-554-2252

IRB APPROVED

DATE 4-6-05

## Appendix F

### Youth Assent Form



COLLEGE OF FINE ARTS  
Department of Music

### Youth Assent Form

#### Student Identification of Factors Influencing Male Enrollment in Choral Ensembles (IRB # 142-04-EP)

You are invited to participate in this research study. The information in this assent form is provided to help you decide whether you will choose to participate. If you have any questions, please do not hesitate to contact the principal Investigator.

Because you are enrolled in a choral ensemble at this high school, you are eligible to participate in this study. You have been chosen at random from all of the male singers of the same grade level participating in a choral ensemble.

The purpose of this study is to determine what factors influenced your decision to enroll in a choral ensemble.

You will complete a survey that is designed to collect information on your musical background. You will also rate the influence of several factors on your decision to enroll in a choral ensemble. This survey will take approximately five minutes to complete.

There are no known risks or discomforts involved in this study.

You can decide not to participate in this study. Your decision will not affect your education or your relationship to your choral director. An alternate participant will be identified.

The only persons who will have access to the data of the study will be the study personnel and the Institutional Review Board. The information from this study may be published but your identity will be kept strictly confidential. Your name will not appear anywhere on the survey, nor will your choral director see your responses.

**YOU ARE VOLUNTARILY MAKING A DECISION WHETHER TO PARTICIPATE IN THIS RESEARCH. YOUR SIGNATURE MEANS THAT YOU HAVE READ THE INFORMATION PRESENTED AND YOU HAVE DECIDED TO PARTICIPATE. RETURNING THIS ASSENT FORM WITH YOUR SIGNATURE MEANS THAT THE INFORMATION ON THIS ASSENT FORM HAS BEEN FULLY EXPLAINED TO YOU AND ALL OF YOUR QUESTIONS HAVE BEEN ANSWERED.**

\_\_\_\_\_  
Signature of Student

\_\_\_\_\_  
Date

Principal Investigator:

Doran Johnson, Choral Director

Westside High School Omaha, NE 402-343-2793

[doranjohnson@westside66.org](mailto:doranjohnson@westside66.org)

Masters of Music Education Candidate University of Nebraska at Omaha

6001 Dodge Street / Omaha, NE 68182-0245

402-554-2251 / FAX: 402-554-2252

IRB APPROVED

APPROVED 4-6-05